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ABSTRACT

Designed as thematic units around Wright Company Big Books, the lessons in this guide demonstrate ways that Big Books can be used in a whole language first grade program. Each lesson indicates skill focus, needed materials, procedures, and additional thoughts or suggestions about the lesson. Units consist of: "Bedtime" (five lessons); "Monsters and Giants" (five lessons); "Valentine's Day" (one lesson); "Houses" (two lessons); "Our Town" (four lessons); "Our Family" (four lessons); "Me" (one lesson); "Me (Feelings)" (three lessons); and "Me (Helping)" (one lesson). A discussion about using African folk tales in the classroom, and a list of African tales are provided. The following information is included in the appendix: a list of themes and Wright Books used; a thematic listing of poems/songs and their authors; a list of nursery rhymes for use in whole language activities; a thematic listing of trade books and their authors; possible big book material; a whole language and writing bibliography; and a teacher resource bibliography. (MM)

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# WHOLE LANGUAGE USING BIG BOOKS

by Sarah Whyte

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# WHOLE LANGUAGE USING BIG BOOKS

by Sarah Whyte

"The limits of my language are the limits of my world."

Ludwig Wittgenstein

**ACKNOWLEDGMENTS**

I wish to thank the Oak Bluffs School and especially their first grade teachers for inviting me to work in their classrooms using whole language.

I would also like to acknowledge the Wright Co. for the use of their excellent "Big Books" and related literature. I am particularly grateful for the use of their teacher's manual, *The Story Box in the Classroom - Stage One*, by Andrea Butler. Any of the *Story Box* ideas or suggestions used in my lessons have been starred.

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## OVERVIEW TO BIG BOOK LESSONS

The following lessons were designed while participating in the Bridges Literacy Project (a Mass. Essential Skills Literacy Grant) utilizing a Big Book Program. As a supplementary reading and language development program for first graders, I was fortunate enough to buy many of the Wright Company Big Books and accompanying "Story Box Readers" which also contain predictable, rhythmic, primary language for the early reader. A complete list of the books I used from the Wright Co. is in the Appendix, along with additional books, poems and songs. In addition, the Wright Co. has a teacher's manual full of ideas on all "Story Box" books both large and small.

Similar to the "Story Box", this is also a compilation of lessons but with a different bent. This sampling of lessons is presented to you, the professional, not as an end in itself, but merely as an example of what one teacher did with whole language. I do not present these lessons with the idea that you will follow them exactly or see them in any way as a final form even for me. I present them as an example of whole language teaching and the ways that reading strategies and skills can be developed through thematic units. The Big Books remain for me an instrument of whole language from which other sources of literature can emanate.

What the lessons do hopefully portray is a format to present Big Books and whole language to your class. The ideas can and should be yours, but there is often a helpful framework to follow. Similar to Don Holdaway's work at the Cambridge Literacy Center, there is a shared reading of a Big Book, which is read first by the teacher and next by the children and the teacher. It is here where skill lessons are often introduced and explored. The shared book experience might easily lead into a poem or another story of similar interest followed by a project or activity, which is crucial to the child's ability to integrate the lesson.

What may not always be clear is that during the project period choices are always available besides the main project. A child is never *made* to do a project. He may choose to read Big Books and other related stories, listen to a tape, make the project into something that has more meaning to him, write a story or song, etc. The point is that the project have meaning for that child as related to our lesson. It is also not mentioned that I had separate blocks of time for the Writing Process when children developed their own stories.

The themes presented made sense for my groups. The development of these in whole language is important because it helps the child to categorize his learning into 'schemas' which will help him recall his learning easier at another point in time.

How you make these themes is really your choice and the possibilities for themes

is endless. As I look through all the wonderful predictable books available (see Bibliography on Predictable Books) and all the great classics and fine authors of our century (see list of books, poems, and songs used in addition to the Big Books) I cringe at all the books I *didn't* add or the units I *didn't* do. I think to myself I should have done this or this - I should have focused on that. But given the matter of time, I'm happy with all that I was able to do. Seeing all that I still want to do merely gives me goals for yet another year.

Which brings me to my point. We are here to not only model the reading and writing process for our children, but we are here to model learning as well. Neither a child nor a professional finishes learning until their life is over. If we are to respect learning in our children, we must first respect learning in ourselves. Without that mutual respect, we can't make choices, take risks, make our mistakes, or learn. We will be locked into mediocre methods merely because we are afraid to try.

So here is my learning for this year, and I hope that you will take from it what you will. I present these lessons not as a constant, but as an ever evolving springboard, a catalyst, if you will, for your own ideas, learning, and imagination.

S. Whyte
June, 1987

## INTRODUCTION

The following lessons were designed as thematic units around the Wright Co. books listed below. From these books many other books, poems and songs were also used and I have listed these in the lessons as well as the Appendix.

These lessons are not meant to stand alone. As a supplementary program, different lessons focus on different areas. For instance, some work heavily on reading strategies, others work on the writer as reader or the reader as writer, still others focus primarily on phonic skills, form, brainstorming and webbing, etc. It is important that you view these lessons from the perspective that not all the same types of strategies and skills are developed in each and every one. They are given only to demonstrate some of the many ways that Big Books can be utilized in a first grade program. For my overall philosophy on learning and the importance of literature, I hope you will read the last section, "Reflections and Afterthoughts as seen through the African Folk Tale" and find the lessons as a whole useful to you and your teaching.

Sarah Whyte

The following themes emerged during the course of my year:

Bedtime
Monsters and Giants
Cities and Towns/Our Town
Houses
Our Home
Our Families
Special Relatives
Ourselves: Feelings, Me, Helping, Manners
African Folk Tales

The Following Wright Co. Books were used for these units:

BEDTIME:

Lazy Mary
Hairy Bear
One Cold Wet Night
The Farm Concert
Night-Time
Sing-A-Song
The Ghost
The Haunted House
The Night Train
Sleeping Out

MONSTERS AND GIANTS:

The Haunted House
The Ghost
In a Dark Dark Wood
The Hungry Giant
Meanies
Monster Sandwich
It Came to Tea
If You Meet A Dragon
Danger
Monster Party

HOUSES:

The House that Jack Built
The Tree House
Houses
My Home
Who Lives Here?
Little Pig

TOWNS/CITIES:

To Town
Block City

FAMILY:

I Know An Old Lady

Grandpa, Grandpa
The Sunflower That Went Flop
The Red Rose
Itchy Witch
Three Little Ducks
Sing A Song
Who Will Be My Mother
Little Brother

OURSELVES/ME:

Emily Jane
Boo Hoo
The Red Rose
The Sunflower That Went Flop
Lazy Mary
Mrs. Wishy Washy
Who's Going to Lick The Bowl
I am Frightened
Fizz and Sputter
I Want An Ice Cream!
Grumpy Elephant
Going to School
Come With Me
Lost
What A Mess!
Look For Me
The Scientist
At the Movies
Monster Party
Yes Ma'am

AFRICAN FOLK TALES:

The Birdwoman of Hatupatu

**FAMILY UNIT: Bedtime**
**Lesson 1**

The ritual of bedtime has a fascination to all children and its importance is underscored by the abundantly rich literature available on the subject. For many of us, this primal ritual is the seed to our earliest language development and later introduction to literature and folklore. It is with this in mind that my units began with Bedtime.

**Skills:** listening skills, concept development, classification families and activities; different types of bedtime poems and stories, sequencing, rhyming, consonant digraph 'sh', vocabulary development, brainstorming.

**Materials:** Nursery Rhymes: "Rock-a-by Baby", "Wee Willie Winkie", "Bedtime", "Twinkle, Twinkle Little Star", Shel Silverstein's poems, "Frozen Dream", "Mrs. McTwitter, the Baby Sitter", Margaret Wise Brown's *Goodnight Moon*, Big Book of *Goodnight Moon* not illustrated. Sentence strip sequencing cards, rhyming words.

**Procedure:**

The class began by brainstorming the many activities families do in a day. These thoughts were written down on experience chart paper, which ended with the activity of going to bed. We discussed how this is done in every family and talked about the different routines different families have with going to bed. Many of these were written down.

We discussed the ways that mothers and fathers put children to bed: songs, stories, rocking, routines. There are many nursery rhymes and a few of these were written down on chart paper. Others are listed in Additional Thoughts. Those used were "Rock-a-by Baby", "Wee Willie Winkie", "Bedtime", "Twinkle, Twinkle". We dramatized these, especially "Rock-a-by-Baby" to show how the rocking motion helps put babies to sleep. I asked them for any that they may know and over the next couple of weeks collected a list and kept them for a Big Book on bedtime poems and songs.

We talked next about whether there were poems for older children. I showed them Shel Silverstein's "Frozen Dream" and "Mrs. McTwitter, the Baby Sitter," going over vocabulary and the concepts of 'freezing dreams'. When they had read them a second time, we acted them out using our bodies.

This was followed by Margaret Wise Brown's book *Goodnight Moon*. I re-read them her version emphasizing the word 'hush' and the 'sh' sound. Later I asked them if they could think of other 'sh' words and wrote these down. I had made a Big Book version of *Goodnight Moon*. I read through this version, having them picture in their

minds the illustrations they might draw.

I asked them if they could find different rhyming words in the story, making sure that all understood the concept of rhyming. We had cards made up so they could match some of these rhyming words. Finally, I had several sentence strip cards depicting different aspects of the story. We read through these and put them into the correct sequence. At the end, several children matched the sentence strips on the Big Book *Goodnight Moon* version.

The class was then divided by partners so they could illustrate the Big Book version of *Goodnight Moon*. It has since become a class favorite.

**Additional Thoughts or Ideas:**

I had other bedtime books available to leave in the class, which could be read by individual students or by the teacher. Some ideas are: *Who's Afraid of the Dark?* by Crosby Bonsall (this is an Early I Can Read Book that kids love and can be read onto the tape recorder for beginning readers to listen to and follow along), *Ira Sleeps Over,* by Waber, *I Hate to go to Bed,* by Judi Barrett, *There's A Monster Under My Bed,* by James Howe, other nursery rhymes, etc. Begin a Big Book of nursery rhymes and bedtime songs. Have the children bring in their favorites from home and add them to your class book. Some more nursery rhyme suggestions are:

"Hush-A-Bye"
"Sleep, Baby, Sleep"
"The Man in the Moon"
"Bedtime"
"Come, Let's to Bed"

Some poems to consider are:

*The Baby's Bedtime Book,* by Kay Chorao
"Wynken, Blynken, and Nod", by Eugene Field
"What's That?" by Florence Parry Heide
"Waking", by Lillian Moore
"The Plumpuppets", by Chris Morley
"Bed in Summer", by Robert Louis Stevenson
"The Star", by Jane Taylor
"Star Light, Star Bright" - Anon

The following books contain wonderful songs for bedtime:

*Lullabies for Little Dreamers,* by Kevin Roth
*Golden Slumbers* - Lullabies from Near & Far, by Pete Seeger/Oscar Brand

Many more bedtime stories are listed at the end of Lesson 5: Bedtime.

This lesson would be about an hour and fifteen minutes and could easily be made into two smaller lessons, giving more time to the sequencing and rhyming exercises.

**FAMILY UNIT: Bedtime**

**Lesson 2**

**Skills:** punctuation marks of period, question mark and exclamation mark, prediction skills, listening, singing, writing, reading dramatization, authors' use of choice

**Materials:** *Goodnight Moon* Big Book, *Lazy Mary,* word cards, related Story Box books on sleeping/bedtime

**Procedure:**

The lesson began by reviewing some of the bedtime poems and nursery rhymes from the previous lesson. I showed them the illustrated Big Book of *Goodnight Moon* and we read over this in shared reading fashion. Small strips of paper were given to each child and I asked them to put a dot on this paper. Did anyone know what this mark was? We discussed the role of the period, going over its name and mark. On the board we went over the question mark and the quotation mark.

I had them make up different sentences using these marks. We discussed how authors can often set up their books in many different ways: using pictures, not using pictures, changing the type, using different voice changes, etc. I explained how Margaret Wise Brown chose to not use punctuation marks in her story but that we could add them. We re-read the story slowly. I told the children that whenever they heard the end of a sentence (explain that this is when your voice drops) to raise their cards high in the air. This was followed by one of us making a period on the laminated story.

I then brought out the Big Book of *Lazy Mary* and talked about the cover. I asked the children to put themselves into the role of this author. What ways might he make Lazy Mary get out of bed? We wrote down the responses. I taught them the song that the mother sings and told them to join in during the reading of the story. We read the story. I asked if anyone was surprised by the author's ending. Would they have added a different ending? What would they have done?

I divided the class into two groups. One group was the mother and the other was Lazy Mary. We read the story with the two groups taking the parts, which really went over well.

Two cards were handed out to each child and they were asked to put a question mark and an exclamation mark on either side. After reviewing these marks, I read through the story again having them raise their cards when they saw either a question mark or an exclamation mark. I also encouraged them to use their voices while reading to indicate these punctuation marks.

If you have time, have the children draw a picture of another ending to Lazy Mary getting out of bed. Have them write their ending or you can write the caption under their picture. They can put in their own period, question mark, or exclamation mark using a broad magic marker. This could later be put into Big Book form.

**Additional Thoughts or Ideas:**

Make a box for related Story Box Books the children can read related to this theme. Some of the titles would be *Sleeping, Hairy Bear, The Farm Concert, One Cold Wet Night, Night-Time, Sing-A-Song.*

Encourage the kids to bring in their favorite nursery rhymes or songs from home. Make these collections into a Big Book for class use.

After teaching punctuation to junior high special needs students, it is amazing to me how easily the younger child assimilates these concepts when they are taught within the context of their writing or reading.

**FAMILY UNIT: Bedtime**
**Lesson 3**

**Skills:** choral reading; identifying words through phonics and word configuration; beginning sounds z, b, f, ch, cr; prediction skills; fine motor skills; listening skills

**Materials:** Experience chart paper, *Hairy Bear,* paper bags or socks for puppets, fabric, magic markers, small copies of *Lazy Mary, Goodnight Moon, Hairy Bear*

**Procedure:**

The class began with a couple of poems and a story favorite from previous lessons. I asked them if in going to bed they had ever been afraid. I explained that's OK to be afraid at night and most children their age often have different fears. We wrote down some of these fears. I then showed them the Big Book *Hairy Bear.* We discussed the cover, particularly that it is the middle of the night. I asked them what might frighten Hairy Bear in the middle of the night? What might happen in this story? I read the story dramatically. Next I showed the class the following sentence strips: 'I don't care, Hairy Bear', 'fim-fam, fight 'em', 'bim-bam-bash 'em', 'crim-cram-crash 'em', 'zim-zam-zap 'em'. The children matched these words with the words in the story. We then discussed what they saw in each and discussed the beginning sounds. We made up our own 'crim-cram-crash 'em' words. Finally, the children acted out the story. You could use either puppets or a make-believe bed with several characters using lots of noise effects. ✳

If time is available before the puppet show, you could make your own puppets of Hairy Bear and his wife using brown paper bags with faces on them, finger puppets, or sock puppets. These can be saved and used for later puppet shows as well. I have found paper bag puppets easy and quick.

At the end I gave the students copies of *Goodnight Moon, Lazy Mary,* and *Hairy Bear.* They chose a partner and read all or some of these stories together. Those who are not yet able to read these stories can put them on a listening post with the stories or be paired with a good reader. They may also return to the sentence strip cards and find these in the Big Book version.

**Additional Thoughts or Ideas:**

We were lucky enough to have parents read many of the Big Books into a tape-recorder. This makes for an exciting and varied listening post.

This is a great time to read *Who's Afraid of the Dark* by Crosby Bonsall, *Ira Sleeps Over* by Waber, or *There's a Monster Under My Bed* by James Howe.

**FAMILY UNIT: Bedtime**
**Lesson 4**

**Skills:** reading from context and word configuration; dramatization; sequencing; pre-writing and oral rehearsal; writing; revising; brainstorming ideas

**Materials:** sentence strip cards, Big Book *One Cold Wet Night,* experience chart paper

**Procedure:**

We began by reading a previous story they chose as a group. I introduced the Big Book *One Cold Dark Wet Night.* I asked them what might make a farmer go out on a cold, dark wet night? I wrote down their predictions. The word 'Weta' was introduced and I showed them a picture of one. What might the author do with this creature? If you were the author, what creature might you use? There were many good suggestions.

We read through the story. I asked why the farmer wanted to sleep on the couch? Would they have done that?* What would they have done to get rid of the Weta? Sentence strip cards were made up of "I'm going to be warm tonight" as well as all of the animals getting in the bed: "The cow jumped into the bed". I made more than one for each animal so that each child could pick one. First I had the children put the cards in order. We re-read the story. Everyone read the refrain and those that held a particular card read it at the right time and jumped into the imaginary bed. We taped these cards in the correct sequential order on the bulletin board.

I asked if they thought the farmer or Hairy Bear had been frightened by having to get out of their bed at night? I asked what was similar about these stories. We returned to their brainstorming list from lesson 3 about what they were frightened of at night. I asked them to think of new things that might frighten a person at night.

When they had the brainstormed list, I told them that they could write a story using *some* of these ideas. We talked about how authors talk about and write down topics and specific ideas before they write their story. With this in mind we circled all the ideas that could go into any story. We voted on a central idea from the list, and tried orally rehearsing the story we might want to write.

Using experience chart paper, I told the group to use ideas from oral rehearsal, their list, or to even think up new ones as the story progressed. Children were allowed to add ideas as the story progressed. In this way a group story evolved.

At the end we read over the story and made our changes. I modelled revision marks such as arrows, or cutting out a sentence and taping it elsewhere. We then got a group consensus on the final product.

**Additional Thoughts or Ideas:**

This process may take more than one lesson and should go only as fast as the group can go. The idea is to model some of the writing processes that an author might go through in writing a story as well as developing a fun story.

If I had had more time I would have re-read *One Cold Dark Wet Night* changing the names of the animals. I then could have made a smaller version of the story with blanks in it. This could be xeroxed and given to each child. They could write their own animal names in it and illustrate it to bring home to read to their parents.

Again and again our role is to model the processes of reading or writing. For instance, I find that prediction questions are important for students. Good readers try to take their reading and make ideas in their mind about what the story might be about. They also understand concepts easier when they think about what they know already about a subject and how their knowledge applies to this new subject. By walking through these reading strategies with students, we are hopefully teaching them lifelong reading skills they can always apply to view reading. This is also true for writing. I am always trying to model - be it oral rehearsal, different ways to revise, develop a theme, etc.

## FAMILY UNIT: Bedtime
### Lesson 5

**Skills:** Distinguishing between a cover and title page, revising, brainstorming, dramatization

**Materials:** Big Book paper, props for the play, costumes

**Procedure:**

We returned to the story developed in lesson 4. I had this story written up on Big Book paper. I asked if there were any more additions or changes to be made. We brainstormed titles and took a vote. A Big Book cover and title page were made. We talked about the difference between these two pages and showed other examples.

The book was illustrated as a group. When completed, we bound the book together and laminated it. Using the book and a few choral readers, we developed ideas for a play. This was practiced and put on. You could do the same with parents, friends, and other classes.

**Additional Thoughts or Ideas:**

The play idea can become very elaborate. Costumes could be made, murals for backdrops, songs developed, etc.

If your story is a scary bedtime story, like ours, other Story Box books can be placed into the theme box. *The Ghost* and *The Haunted House* are two. If the story is about monsters, this is a good time to introduce a monster theme with such stories as *Meanies, The Monsters' Party, The Hungry Giant, A Monster Sandwich, I Am Frightened.* Other stories on being frightened are: Big Book *In A Dark Dark Wood; Sometimes It Scares Me,* by J. Conaway; *What are You Scared of?* by H. Larsen; *What's Under My Bed?* by James Stevenson. See also the other books on fear and going to bed listed in Lesson 1.

I have a copy of a book, *Nighty Night Nancy,* by Chick Smith, that is a bedtime story that glows in the dark. Other bedtime stories can be collected and read aloud or at the listening post. A few are:

*The Sleepy Little Lion,* by M. W. Brown
*Papa, Please Get the Moon for Me,* by Eric Carle
*The Angel and the Soldier Boy,* by Peter Collington
*When You Wish Upon a Star,* by Alexandra Day
*In the Middle of the Night,* by A. Fisher
*Owl Went to Sleep,* by Pat Hutchins

*Pooh's Bedtime Book*, by A. A. Milne
*Night Story*, by Nancy Willard
*The Napping House*, by Audrey Wood

Encourage the children to make another book either together or individually that could be read to young children. Make these into Big Books or publish them in small books.

## MONSTER/GIANT UNIT

### Lesson 1

**Skills:** exclamation point, author's tone and voice; prediction skills, sequencing skills, phonic rule 'ar', reading, writing

**Materials:** Big Book *In a Dark Dark Wood,* sentence strip cards, marker and paper, large plain white paper

**Procedure:**

The monster/giant unit became an addendum to our Bedtime unit because of two things: out of our discussion of bedtime fears came much talk of giants, and Rosie, our speech therapist, had offered to come and do a play with Jack and the Beanstalk with herself playing the 6 foot giant. Thirdly, many of the giant type Big Book stories lent themselves to the setting of night.

This branching off into another area for a while is important. It is important for spontaneity, creativity, and the continuation of perhaps a theme or skill to be taught. Just as these plans are being written down for you to peruse, they are also discussed with the idea, and even the hope, that you will choose to use these ideas as a catalyst for your own ideas, which will be much more tailored for your particular class and its interests.

The lesson began as usual with an old favorite. This was followed by the introduction of *In a Dark Dark Wood.* Prediction questions were asked: What do you think will be in the dark woods? What would you be frightened of in the woods, etc. The students were asked to look at the word 'Dark' in the title. What did they notice? What other words have the 'ar' sound? We wrote them down.

We talked about the author's voice in the story - how a reader can sometimes interpret how they think the author would want them to read it. We read the story through softly with our voices becoming increasingly loud at the end, especially when the author's letters got large and the ghost appeared. I reviewed at this point the exclamation point and discussed its importance at the end of this story. I had them read the last two pages as if there were no exclamation point and discussed again what the author was trying to tell us.

We read the story together as a group. I had sentence strip cards available for each place met in the trip through the woods. I asked the group to put the list in order. We checked their ideas with the text. I encouraged the target children to read the sentence strip cards, but many of them were not able to.

Finally I divided the students into two ability groups. I had the top group brain-

storm a story similar to *In a Dark Dark Wood* only they added their own places to go and their own ending. We made this into a Big Book that they illustrated on another day. The other group each took a sheet of large white paper. I wrote on each paper, "I am frightened of . . ." The students wrote in what they were frightened of using invented spelling and drew a picture. We then put these sheets together at the end into a Big Book that the class could share.

**Additional Thoughts and Ideas:**

I found that the group doing the mock story of *In a Dark Dark Wood* needs to be top level to understand what is being asked of them in this project. If you find that they cannot do this, then merely have them write their own ending using just the last two pages as their model.

The list of books mentioned in Bedtime lesson 5 in this section would be applicable here as well. Another good book to read is Jan Pienkowski's *Haunted House*.

## MONSTERS/GIANTS UNIT

### Lesson 2

**Skills:** exclamation point reviewed, author's tone and voice, vocabulary prediction, 'sp' blend, art, cutting and pasting, developing language through small plays, reading

**Materials:** model for mural, mural paper, paper bags, cloth, yarn, buttons, etc., Big Book *Hungry Giant*

**Procedure:**

We reviewed the story *In A Dark Dark Wood,* and I had the children read through the story. We had the advantage of having a hearing impaired child in our school. Jamie signed the story for us and taught the first graders how to sign the story themselves. The lesson was hugely successful in both classes not only because the children love to sign, but because Jamie was helping them to learn. For Jamie this was the beginning of feeling a part of a new school with many new children.

I introduced the story *The Hungry Giant,* asking them to guess what they thought the Hungry Giant had in his hand. In our class the responses were: spike, spike ball, etc. We talked about the common beginning blends and made other words using the 'sp' blend. I find it useful to carry a phonic lesson through with words that they are interested in or bring up. They seem to have a better attention span and integrate faster. Also, by using many of their words, you are teaching them where they are, not where you might want them to be.

We briefly reviewed yesterday's lesson of author's voice and the exclamation point asking them to pay close attention to both in the next story. I asked if they could tell me at the end where the author wanted our voices to get louder. How did he tell us this? (exclamation point, size of print, illustrations, etc.) They re-read the story using their voices according to the author's wishes. (They loved this!)

I divided them into two groups. I presented a large piece of mural paper with the model of a large man on it. We were fortunate enough to get Ralph, our janitor. Half the students took old cloth, yarn, buttons, etc. and dressed and decorated the man. The other students were given paper bags for making puppets with. Students wanting to switch groups were free to do so.

**Additional Thoughts and Ideas:**

Making the Hungry Giant may very well take two sessions to complete. The idea is to have all the students help. When the puppet makers are done they can switch places with the others and the others can begin their puppets. Encourage any who

finish to take the small readers and read either *The Hungry Giant* or *In a Dark Dark Wood*. Also encourage the students to develop puppet shows for each other using their puppets and even write them down. We did not have a puppet stage this year but I would highly recommend one to be in place in a room. It seems to be an inviting place to develop language. I would even keep a pile of paper next to it so they would feel encouraged to write ideas down.

## MONSTER/GIANT UNIT
### Lesson 3

**Skills:** Counting, voting, bar graph, introduction to line graph, writing, reading, sequencing

**Materials:** Voting box and cards with poster, bar graph, line graph mural paper, magic markers, Big Book Meanies, concept of 'big, bigger, biggest'

**Procedure:**

I made a large sign saying, "Who do you think the Hungry Giant is?" I explained to the students that they were going to have a contest in which the other classes in grades 1-3 could vote for who they thought their Hungry Giant really was. We went to the other classes telling them to visit our class' giant and cast their vote. The third graders in our school counted the votes and charted the results on a line graph. We made a bar graph in the first grade so they could compare the two graphs. We wanted to use different grades for the voting and graphing to get everyone involved and it really worked. By coming in to see the Hungry Giant, students were also able to look at Big Books, other books, as well as projects we had made. Hopefully they will continue to feel free to come in and see what we are doing. We had a special time when Ralph revealed himself as the Hungry Giant. Everyone was thrilled. (It was a riot to see who some voted for.)

We had our speech therapist arrive on another day as a giant from Jack and the Beanstalk. She and some of her speech students put on the play. We made a bar graph for the first grade that had three choices: Will the new giant be (1) as big as the Hungry Giant, (2) smaller than the Hungry Giant, or (3) bigger. After thoroughly going over the bar graph we voted on our opinion. We will find out how big this giant is in lesson 5.

After having a favorite old story, a new story *Meanies* was introduced. THe concept of *Meanies* is a good one and gets the students away from anything frightening, and onto the ridiculous which they love. We read through the story and then brainstormed what we thought our own 'Meanies' would drive, eat, sleep in, etc. I then cut up several large pieces of mural paper and wrote a page of text on each one. Some had 'Meanies eat . . .' or 'Meanies drive . . .' etc. The students drew their own versions. I then handed out strips of colored paper. They wrote the words for their pictures on the strips and taped these to their mural paper. We then placed them side by side in book order in the hallway for all to read.

I then went into the third grade and gave them a sample Big Book lesson using

many of these stories in the monster unit. They developed a complimentary Meanies mural for the opposite side of the wall. (It was exciting watching the other classes get excited about the Big Books program!)

**Additional Thoughts and Ideas:**

Amy used this idea and made a "What do Goodies Do" Big Book which came off very well. ✳

## MONSTERS/GIANTS UNIT
### Lesson 4
### (And it's Valentine's Day!)

**Skills:** dramatization of story, writing skills, drawing to develop theme, reading

**Materials:** Blown up version of *Little Love Story* for each child, Big Book *The Monsters' Party,* paper plates, markers

**Procedure:**

Valentine's Day came on the heels of the Monster/Giant Unit so this was an attempt to address them both. It may very well take two lessons to complete this project completely. (See Valentine's Day) A Communication Box was made ahead with the purpose of having students write notes to us and each other that could be answered during writing time. There were no ultimatums to use this box. Writing time was just good time to use it and respond to it if one wanted to. A push was made to use the box during the Valentine Week. Several Valentine poems were also introduced.

As our Valentine's Day party approached it seemed a good time to introduce the story, *The Monsters' Party.* The story was read and then re-read with the children joining in. The students then acted the story out in mime.* (For a Valentine Party the students could make a Valentine monster mask using paper plates.)

A blown up version of the story, *Little Love Story* by Fernando Kahn, was handed out to the students. Because there are no words to the pictures, enough space was left in our books so that those that were able could write in their own versions. Those who were not were encouraged to dictate their story about the giant heart. All were encouraged to color the picture and take it home to read to their parents. Some of them were read at the Valentine Party.

**Additional Thoughts and Ideas:**

A large red jelly mold* could be brought in for the party with a caption under it from *The Monsters' Party,* "I can jump in the jelly like a Kangaroo." Also, students can be encouraged to make their own version of *The Monsters' Party* and then have this made into Big Book form.

Read *Monster Sandwich* and make up mock monster sandwiches during the party.

Put *It Came to Tea* in the theme independent reading box. This is about a monster coming for tea.

## MONSTERS/GIANTS UNIT
### Lesson 5

**Skills:** listening, fine motor, reading, art

**Materials:** costumes for Jack and the Beanstalk, newspaper, story of Jack and the Beanstalk

**Procedure:**

In this lesson I read a simple version of *Jack and the Beanstalk.* This would also be ideal in the form of a Big Book. Our speech therapist then arrived as the 6 foot giant on her stilts. She and her students talked to the students and we confirmed whether she was indeed bigger than the Hungry Giant. Our bar graph was checked. (See Monsters/Giants Lesson 3)

She then put on a small version of Jack and the Beanstalk. The students had the option of making their own beanstalk out of newspaper, which was made by rolling newspaper together, clipping the top in 4 places and pulling the top out so it fanned out.

**Additional Thoughts and Ideas:**

Read the Big Book *Joe Giant* and keep in the room for independent reading.

Other titles to be read in conjunction with this unit are: *Simon's Book, There's a Monster Eating My House, The Dragon's Birthday, Where the Wild Things Are, There's a Nightmare in my Closet, Paul Bunyan, Peter and the Wolf.*

There are also wonderful poems on scary creatures in *The Random House Book of Poetry for Children.* Some of them are:

"Song of the Ogres", by W. H. Auden
"Ghosts", by Harry Behn
"Colonel Frazackerley", by Charles Causley
"Some One", by Walter de la Mare
"Three Ghostesses" - Anon
"Where Goblins Dwell" - Anon

## VALENTINE'S DAY

**Skills:** number words, copying skills, story sense, closure, rhyming, writing skills

**Materials:** Blown-up version of *Little Love Story,* number cards, poems below written on chart paper, materials for making valentines

**Procedure:**

For those who do not want to combine Monsters/Giants and Valentine's Day (!) here are some ideas. Introduce the following poems on chart paper:

VALENTINE

Will you be my Valentine
If you will you surely know
How happy I shall be!

Sugar, spice and all things
Nice. That's what you are to me.
Will you be my Valentine!

HAPPY VALENTINE

Five Happy Valentines
from the 10 cent store.
I sent one to Mother.
Now there are four.

Four Happy Valentines
Pretty ones to see
I sent one to Brother,
Now there are three.

Three Happy Valentines
Yellow, red and blue,
I sent one to a friend
Now there are two.
One for me and one for you.

I LOVE YOU

I love you more than applesauce,
Than peaches and a plum
Than chocolate hearts
and cherry tarts,
And berry bubblegum.

I love you more than lemonade,
and seven-layer cakes,

Than lollipops and candy drops
And thick vanilla shakes.

I love you more than marzipan
Than marmalade on toast.
Oh, I love pies of any size,
But I love you the most!

These poems were incorporated into our week. We emphasized any confusing vocabulary. I printed out the number words in different colors to show them off to the group. I then made cards on separate paper and had them match these number words to the ones on the poems.

In one activity we rewrote poems by changing the nouns in the last poem to other ones trying whenever possible to use rhyming words.

Some students chose to copy one of these poems and make up a valentine card. I encouraged them to write their own Valentine poem and mainly let the students take the lead here.

I took the story, *Little Love Story,* by Fernando Kahn, and blew it up on the xerox machine so that each student had his own large copy. Because this is a story without words, I encouraged them to add their own words. Those that could not do this dictated their version.

We had a Valentine's Day Party and read through any poems made and words to their stories.

**Additional Thoughts and Ideas:**

There are so many ideas for Valentine's Day. Check more poems and see what the library has for stories. The class might also be interested in having secret Valentines. Each person in the class chooses a name. They make a special card for that person giving a small clue as to who the secret valentine might be. The receiver tries to guess. (This is another 'prediction' skill) Another idea would be for the class to write a short valentine play and put it on for other students. They may even want to use masks made from the Monster's Party.

**FAMILY UNIT: Houses**
**Lesson 1**

**Skills:** reading from context, classification skills, sequencing, 'th' sound, designing using specific shapes, concept development, dramatization

**Materials:** Shel Silverstein's "Tree House", Big Book *The House That Jack Built,* large white paper, multi-colored strips 1 inch by 18 inches, crayons, markers, *A House is A House for Me,* by Hoberman

**Procedure:**

The poem "Tree House" was introduced by Shel Silverstein. We discussed what it would be like to live in a tree house and talked about the pros and cons. Many thought there were only pros! I asked the children what other kinds of houses there were beside regular houses: tree houses, igloos, fun house, beaver dam, haunted house, etc. We wrote these on chart paper. I then read the story *A House is a House for Me,* by Mary Ann Hoberman, to show how everything has a home. We talked at length about this concept.

Next we read the Big Book, *This is the House that Jack Built.* I asked the children to see how many words they could find with the 'th' sound as I re-read the story. We wrote them down. After the second reading I asked them to sequence the story to see if they could remember all the parts. We then went over the story to see if they were right. If we had had time, we would have acted out the story.

I ended the lesson by asking the children to describe what their own houses looked like. Why were houses important? When they had discussed this I passed out large white paper, crayons and markers. At each table I had a pile of several 1 inch strips of colored paper 18 inches long. I told the children that they could use these strips like blocks or boards for their own house. They could also use paper torn for a different look. I encouraged them to even use yarn or cloth but to use these materials to make their houses, not just any house. I left about 5 inches under the picture for them to write about their house and who might be in it. There were many different responses and all were hung on the bulletin board. When they were taken down I laminated them and made them into a Big Book that can be read at any time.

**Additional Thoughts and Ideas:**

The strips made a very interesting house but you will want to explain the concept carefully so they understand how to use them. Show them a simple house on the board using four strips to make a box, two more to make the roof, etc. You can show them

how to tear paper to make smoke coming out of a chimney or whatever use they have for it. I think its important to keep the activity fairly open-ended.

Another poem on Houses is "House Noises" - Anon, from *The Random House Book of Poetry*.

**FAMILY UNIT: Houses**
**Lesson 2**

**Skills:** silent 'e' rule, color words, number words, 'oo' as in kangaroo, 'ou' as in house

**Materials:** House book made in lesson 1, opaque projector, Story Box Books, *Houses, My Home, The Haunted House, Who Lives Here?,* white tagboard, markers

**Procedure:**

We began the lesson by re-reading Shel Silverstein's "Tree House". I had on chart paper Dorothy Thompson's poem, "Our House". I asked the students to take out their house picture and read their caption. I used this as a mini-lesson for revising with the group. (If you have a current phonic rule you are working on, help them to see it in their spelling. We worked on the silent 'e' rule and introduced the 'oo' sounds in reading.)

Using an opaque projector on a white sheet we read as a group the smaller books on houses in the Wright set. We read *Houses* which reviewed color words. To review the 'oo' sound we read the book *Who Lives Here?* asking them to find the secret 'oo' word (which is kangaroo). Finally we read *Haunted House* with the projector using the "oooooooo" scary sound with great drama to reinforce the 'oo' sound. We made a chart of other 'oo' words using a sentence from one of their stories on top that keeps this rule in context. We used "No. Three Kanga*roos* live here." Then other 'oo' words could follow. We hung our rule cards up so they will be remembered.

*Who lives Here?* also has number words which are a review and can be emphasized.

Finally, still using the projector, we read *My Home,* stressing through this story that everyone has a home. We returned to the list made on *Houses:* lesson 1 of different houses. Could they add to this list? Each child chose a different kind of house and drew a picture of it, writing its name. They used *A House is a House for Me* and other books as a reference. We taped all the pictures together to make an accordion Big Book.

We ended the lesson with time for the children to pick books of their choice and read them. I encouraged the 'buddy system'.

**Additional Thoughts and Ideas:**

As mentioned in the overview, this is an activity the children always have a choice of when there are other activities going on. Each child has his own notebook. If he chooses, he may read any books he would like and write the titles in his notebook. The students meet with us and discuss these books during a conference time. When

they have 15 completed, they can bring their list to the town librarian who has a special certificate for them. This serves three purposes: they read, they go to the town library and they are rewarded. I would like to do more with this next year.

The opaque projector is a fabulous tool when doing whole language. Almost any book can be enlarged for a group of children and the "shared reading" can occur in the same fashion as a regular Big Book. This is especially helpful with budgets! It is also important when you have a particular concept or skill to go over and you need the whole class to be reading the words at the same time.

The number and color words are still being learned with the target group. If there is time for you, have them take *Houses* and *Who Lives Here?* and re-read them. Give them cards with the numbers and colors on them and ask them to match them with the story page. Have them write them down - ideally in context.

The book *Round and Round* can be read as a review for 'ou'.

Another great poem/song for 'houses' is Christopher Morley's poem, "Song for a Little House". This could be set to music and sung by all.

Other books related to this theme are:

*A Very Special House*, by Ruth Krauss
*A House Is A House for Me*, by Mary Ann Hoberman
*Building A House*, by Ken Robbins
*In Our House*, by Anne Rockwell
*My Kitchen*, by H. Rockwell
*Pete's House*, by Harriet Sobol

**FAMILY UNIT: Our Town**
**Lesson 1**

**Skills:** distinguishing between town, village, city (metropolis); brainstorming and questioning skills; conceptualizing their own place in their town, reading

**Materials:** chart paper, small paper/pencils, *Martha's Vineyard Coloring Book,* Big Book *To Town*

**Procedure:**

Studying a town that you live in can become quite elaborate and you can use these ideas merely as a jumping off point. Our purposes were not so much to delve into sophisticated history, as it was for the children to conceptualize that they are individuals who belong in a family and live in a particular house that is in a special town. We also attempted to have the children gain new and important information about their town in the process.

This lesson began with the Big Book, *To Town.* We read the book and then brainstormed with the children what kind of town the boy is jumping to and what the boy's own town or village might be like. We distinguished between the vocabulary words town, village, city. I showed them the *Martha's Vineyard Coloring Book,* by Marietta Cleaby, and read through its pages. On chart paper we brainstormed what they already knew about their town and we read through the results.

Next, we invited Mrs. Mabel McCarthy, our town librarian and former reading coordinator at Tisbury school, to come in and speak about Oak Bluffs for the following lesson. After reading through what they did know, they were each given a piece of paper and pencil and encouraged to write one or more questions on what they wanted to know more about concerning their town and its history. These questions were read to the class and put on large chart paper. I gave these questions to Mrs. McCarthy prior to her visit.

**Additional Thoughts and Ideas:**

The process of brainstorming and posing questions is one that will come up again and again in their school and adult years. It demands of the students to use their prior knowledge to pose new questions for future use; all necessary for good reasoning and reading skills. Some teachers may want to expand this and make a spider 'webbing' with them of what they know and want to know.

I would suggest going to your library and getting as many appropriate books on your town as you can. Encourage the children to find their own answers to their ques-

tions through reading and even looking at the pictures. Encourage them to ask family members for questions. Meanwhile, give the student questions to your speaker so he/she can know what the children want to know ahead of time.

## FAMILY UNIT: Our Town
### Lesson 2

**Skills:** Developing a better understanding of what is in their town and the history behind it

**Materials:** guest speaker

**Procedure:**

Invite a person knowledgeable about your town to come in and talk with the children. Encourage the children to find out from this person the answers to their questions. We had the advantage of not only having a former Oak Bluffs teacher, but someone who was knowledgeable about Oak Bluffs and was the town librarian as well. She came in with many pictures, books, poems, etc. She answered their questions simply and completely on their level. I hope you all can be as fortunate.

**Additional Thoughts and Ideas:**

You will probably want to spend extra time for reading and researching about your town. Children should also be given opportunities to interview school personnel and others about their town.

**FAMILY UNIT: Our Town**
**Lesson 3**

**Skills:** Making conclusions, writing skills, reading, writing letters, history of Oak Bluffs

**Materials:** paper for thank you pictures, markers, paints, or crayons; writing paper; Big Book materials

**Procedure:**

We reviewed the story *To Town*. I asked what the students had learned from their readings, the guest speaker, their parents, etc. We wrote this on chart paper.

We then wrote out a thank you note for Mrs. McCarthy. Each child drew a picture of the most interesting thing they had learned and wrote this out below the picture.

We also developed a Big Book as a class on their town. We were able to use a book similar to this that was done as a unit last year. Using the xerox machine we enlarged it so that it became a Big Book, but maintained the 'coloring book' quality of the *Martha's Vineyard Coloring Book*. It became an excellent resource for students and I would encourage anyone to try it.

Some students could write their own stories, poems, or songs about their town, and this could be developed into a book.

Finally, I had the students read the Oak Bluffs Book in small groups and color their own version.

**Additional Thoughts and Ideas:**

This lesson may very well go into two or three depending on how elaborate you get. I wish we had had another week to really develop the children's own writing.

## FAMILY UNIT: Our Town
### Lesson 4

**Skills:** vocabulary word 'imagination'; distinguishing between the words 'fantasy' and 'reality'; developing a product using imagination, fantasy, and reality

**Materials:** Big Book *Block City;* Oak Bluffs Big Book, blocks, paper, all materials to develop 'town': plywood, shells, sand, small men, trees, twigs, small cars, paint, crayon, etc.

**Procedure:**

We read a poem about the Vineyard on our particular town. This was followed by a re-reading of the Oak Bluffs Big Book. I introduced the word 'imagination' and discussed its meaning. I showed them the Big Book *Block City* and asked them what they thought the boy might want to make with his blocks. While reading through it I took time to talk about the difference between his dreams (fantasy) and his blocks (reality). We discussed how important it was to use our imagination and dream of things.

Next we divided into three groups. The first group had the option of making a town with blocks. The second group had the option of writing a story about a town and doing a mural. The third group met at a piece of 3 foot by 2 foot piece of plywood. They were able to take small blocks, shells, stones, sand, twigs, milk cartons covered with construction paper, small cars, men, animals and develop their own town. I gave them the choice: It could look like their town (reality) or a town of their imagination (fantasy). Our group added "Lover's Rock" from Oak Bluffs to theirs. All these groups were optional and several children chose to work at all three while some stayed in one group.

**Additional Thoughts and Ideas:**

My students had several days of talking about the town they could make and brought several articles from home. Their town was made rather quickly and from their imagination. The lesson would have been longer had they wanted to do papier mache, etc. I was thrilled at how quickly they worked together as a group. They were able to plan and share responsibility incredibly well. It was a great culmination to "our town" theme.

An interesting book to read to them at this time is *The Castle Builder* by Dennis Nolan.

**FAMILY UNIT: Our Family**
**Lesson 1**

**Skills:** vocabulary word 'unique'; silent 'k' words; compound words; 'ea' and 'ee' words; number words; sequencing; concept of togetherness and relatives; primary webbing from brainstorming

**Materials:** *I Know An Old Lady, Grandpa, Grandpa,* paper, crayons

**Procedure:**

After a favorite Big Book was read, I introduced the topic of 'our families'. The children quickly volunteered to tell who was in their families, including grandmothers, grandfathers, and other relatives. We made a quick "webbing" of their families as the children talked. I asked how many had older relatives, and discussed how interesting older people can often be and what makes them interesting. I then showed them the Big Book, *I Know An Old Lady*. We talked about how the illustrator used his drawings to show how 'unique' she was. I sang the song with the group pointing out the word 'know'. We talked about other words that have a silent 'k'. The kids loved this song and it can certainly be sung a few times. We then tried to see who could remember the sequence of what she ate, which I wrote down on chart paper.

Next I showed them a Big Book, *Grandpa, Grandpa* emphasizing that most relatives are not like the Old Lady, but more like the man in that picture. We focused on the cover: who were they, how were they feeling, what kind of relationship might they have, etc. I then asked how many words are seen inside the word 'Grandpa'. We discussed compound words and listed others.

After reading the story I asked what things they might want to fish for, what relative would they want to go with, why? The students looked at the words see, sea, tea. We talked about the long 'e' sound. I told them to be on the 'look out' for other 'ea' or 'ee' words this week.

The students then drew a picture of their family. You can use sentence strips or just have them write underneath who each member is.

For those that finished I had three choices: one group read the story into the tape recorder, another sang *I Know An Old Lady* and made their own version of what she ate, and the third group began a story using the same format as *Grandpa, Grandpa* but using their own adventure and getting new items for tea.

**Additional Thoughts and Ideas:**

This could easily be two lessons. We actually had little time to do the last activi-

ties. Any stories made could certainly be made into a Big Book.

It is always interesting to see how easily a concept like 'compound words' or a phonic sound is grasped when it is explained within the boundaries of a meaningful story. It then becomes a playful game to find or think of more and suddenly it's a known entity, easily recognized on any other reading.

**FAMILY UNIT: Our Family**
**Lesson 2**

**Skills:** brainstorming, affective family classification words, review of previous phonic rules, drafting and revising

**Materials:** *Grandpa, Grandpa; The Sunflower that Went Flop; The Red Rose;* picture paper; writing paper

**Procedure:**

We returned to the discussion of families. I put the word 'family' on the board and had the children brainstorm words that had to do with this word. You will get a varied response and can put this in the form of a web as you talk. We focused in on words, "caring, loving, thoughtful, etc." and how these words were important for families.

Next I introduced the Big Book *The Sunflower That Went Flop.* After going over preview questions we read through the book. I discussed how caring and loving the couple was. During a second reading I reviewed any previous phonic rules through the story.

We then focused on the Big Book, *The Red Rose.* I asked the children what flowers were used for? Why were they special? What kind of person was on the cover? Do people from other countries have family relations similar to ours? This led to a lengthy discussion.

After reading the story, we discussed how the husband felt about his wife. Did she feel the same? Could we think of something kind to do to a member of our family? What would it be? We noticed how the action of the smallest character (the caterpillar) had the most effect on the story's outcome. What did that mean?

Finally I had the children draw a picture of their most interesting or special relative. I had them make a draft of who this person was and why they were so special or interesting to them. I then helped them revise their work and copy it over to put it with the picture. We made a Big Book out of them labelled *Our Special Relatives.* To me, it was the most touching book we did all year and I know it will mean a lot to their families. The children were also able to go to a listening center or read Big Books.

**Additional Thoughts and Ideas:**

You will also want to use *The Sunflower that Went Flop* for any growing unit.

The theme of the smallest character (i.e. the caterpillar) having the largest impact

on the situation is an archetype in much of literature. If you had the time and interest, you could have a whole unit on this bringing in such classics as *Boris and Amos* by Steig, *The Lion and the Mouse, Cinderella, The Ugly Duckling* by Hans Christian Andersen, *The Wren and the Bear,* by Brothers Grimm, the many Aesop Fables *(The Wolf and the Goat, The Hare and the Tortoise, The Hen and the Fox,* to name a few), *The Carrot Seed* by Ruth Krauss, and the list could go on and on.

## FAMILY UNIT: Our Family
### Lesson 3

**Skills:** review of previous phonic elements, 'ch' sound, writing/revising, reading, dramatization

**Materials:** *Itchy Witch,* phonic cards, chart paper

**Procedure:**

Often I would have oak tag made up with a sentence from any story that I had introduced a phonic rule. I would save the other words that they had thought of that also had the same rule, i.e. "oo" and print these under the sentence. In this way, the word list remained within the context of a particular story where they learned the rule.

I used these cards (laminated is best or heavy chart paper can be used) as a review for the children and often hung them in the room. When they had been reviewed I would see if they might be able to find some of these sounds in a new story. I would have them raise their hand as they saw a pattern we were working on and then we could go through the story a second time just going over these words.

In this lesson, *Itchy Witch* was introduced as another 'unique' and 'interesting' older person. Attention was brought to her appearance and her home. Why was she itchy? What could she do to make her home more attractive?

I introduced the 'ch' sound and had the students try to find this sound in the title. We read through the story. During a second reading I had the children raise their hand when they saw the 'ch' sound. We wrote a list on chart paper of other 'ch' words under a sentence from the story.

If time had allowed I would have acted out the story as a group. Many needed to finish their story of their special relative. Those that had, could read Big Books together, listen to tapes, or make a puppet of Itchy Witch.

**Additional Thoughts and Ideas:**

At this point in the year I am amazed at how expanded the children's reading and writing is becoming. Some of the youngest children are now not only enthusiastically raising their hands when they see a word or pattern they know, but I am finding them stopping me in the hall, in the library, etc. to show me for example, an 'oo' word. It is exciting to see this enthusiasm and progress in such a relatively short time.

## FAMILY UNIT: Our Family
### Lesson 4

**Skills:** Review of number words; 'th' sound; 'le' at the end of the words; sequencing skills; illustrating, reading, writing

**Materials:** chart paper; *Three Little Ducks;* sentence strips for sequencing; paper, crayons

**Procedure:**

This was a final lesson in 'Our Family' and a beginning to the 'Me' lessons. I introduced the *Three Little Ducks,* and asked them to count how many ducks had been hatched. How would they change into ducks? What would they have to learn? We read the story encouraging choral reading as usual. When finished I asked them to name back to me the things that the ducks had learned from their mother.* We put them in the right order.

Going back to the title, I pointed to the 'th' sound. We went over this sound. Different students were asked to take the pointer and point to other words in the story that had this sound. We wrote them down and then added more of our own.

Next, I showed them a card already made up of the following words: 'waddle, waddle, waddle'; 'paddle, paddle, paddle'; 'snuggle, snuggle, snuggle'; 'gobble, gobble, gobble'. I asked them to discover what was the same about these words. We brainstormed other words with the 'le' ending.

I returned to what the mother duck had taught her ducklings. I wrote on chart paper the sentence, '"Come and swim," said Mother Duck. And paddle, paddle, paddle they did.' Under this I had all the students add ways that their parents have taught them different things. We hung this in the classroom, near our family pictures.

If you have time you could have the children illustrate different pages of what their parents have taught them and hang them in the room.

**Additional Thoughts and Ideas:**

We did not have the wall space for lots of stories and pictures like the above, but if I had had it, I would do it a lot. A great idea from the *Story Box: Stage 1* is to cut up two small copies of *Three Little Ducks,* laminate them, and use them as sequence cards.

There are many books on families that you can get from the library to add to your whole language center. Children can read them and you can read to them. We had many books displayed during all our themes that could be read during lessons or later in

the week by either teachers or students. There are several here on grandparents and I wish I had had more time to do an in-depth unit on just grandparents because the subject is fascinating and the literature excellent.

*Nobody Asked Me If I Wanted A Baby Sister*, by Alexander
*The Two of Them*, by Aliki
*Grandmother*, by Jeannie Baker
*Grandfather and I*, by Helen Buckley
*The Stubborn Old Woman*, by C. R. Bulla
*The Swiss Family Robinson*, by Walt Disney
*I Love My Baby Sister*, by Elaine Edelman
*Marianne's Grandmother*, by Betina Egger
*Zeek Silver Moon*, by Amy Ehrlich
*Grandpa's Slide Show*, by Harness
*Grandparent's Houses*, by Lillian Hoban
*At Grandma and Grandpa's House*, by Ruth Hooker
*Titch*, by Pat Hutchins (most of her books)
*You'll Soon Grow Into Them Titch*, by Pat Hutchins
*Tales of a Gambling Grandma, by Dayal Khalsa*
*Peter's Chair*, by Keats
*The Beach Before Breakfast*, by Kumin
*Emily and the Kluncky Baby and the Next-door Dog*, by Joan Lexau
*Make Way For Ducklings*, by McCloskey
*One Summer at Grandfather's House*, by Montaufier
*Me Day*, by Rafer
*Kevin's Grandmother*, by Barbara Williams
*A Father Like That*, by Zolotow
*The Quarreling Book*, by Zolotow
*My Grandson Lew*, by Charlotte Zolotow

Some excellent poems on families:

"Lil' Brother", by Karama Fufuka
"Bringing Up Babies", by Roy Fuller
"Help!", by X. J. Kennedy
"Two People", by Eve Merriam
"My Brother", by Marci Ridlon
"I'm Alone in the Evening", by Michael Rosen
"Some Things Don't Make Any Sense At All", by Judith Viorst
"We Thank Thee"

**FAMILY UNIT: Me**
**Lesson 1**

**Skills:** Concept of 'together' vs. 'individual'; 'ed' phonic rule; writing; making decisions; singing; primary notetaking

**Materials:** *Sing-A-Song, Emily Jane,* tagboard, chart paper

**Procedure:**

We completed the discussion on families by stressing the importance of the word 'together'. The song 'Sing-A-Song' emphasized togetherness and is a wonderfully predictable song. A good idea would be to have the children make up their own version and write it out if there is time.*

By contrast, we are also individuals and this is important too. Now that we know our families, where they live, and in what kind of house, it is now time for 'me'. We read *Emily Jane* as an example of a child who is an individual. The class discussed how Emily was an individual and what she might do next. What would we do?

I introduced the 'ed' phonic rule. Returning to the story I had the children point out the many times 'ed' was used. I showed them the three different sounds that 'ed' makes (under the Emily Jane sentences using 'ed' words). They thought of many of their own.

Next, I returned to the 'Me' idea by showing them a poster board made up of three squares across and four-five squares down. The poster is labeled 'ME POSTER' and was meant to get them thinking about different aspects of themselves. The first horizontal box might say: 'My favorite color is'. The adjacent second horizontal block would have, i.e. the word 'red' written in it, while the third horizontal box would contain the color red. Moving down vertically you might have the following other ideas: My good friends are . . ., I like to . . ., My favorite food is . . ., or when I grown up I want to be . . . .

I explained that this page was like an overall view of themselves so that someone could read the chart and know quite a bit about them. We took time to explain what it means and to give the target group help in completing it.

**Additional Thoughts and Ideas:**

The 'me' chart will be used later almost like notes for the next 'me' project. Also, the chart pages can be put together and made into a Big Book.

**FAMILY UNIT: Me (Feelings)**

**Lesson 2**

**Skills:** distinguishing happy from sad; sequencing; animal words; rhyming; phonic patterns: ow, orse, ee, oa, ou; dictionary skills; review of oo, reading, writin

**Materials:** Large chart paper; vocabulary cards of animals, *Boo Hoo,* Shel Silverstein's poem "The Land of Happy"

**Procedure:**

We began the lesson with an old favorite. I then brought out Shel Silverstein's poem, "The Land of Happy" on large chart paper. I asked the students to talk about what makes them happy. What makes them sad? We wrote these in chart form.

The Big Book *Boo Hoo* was introduced. We looked at the cover. How does this boy feel? Why do you think so? What sounds do you recognize in the title? (oo). We read through the story, and I asked what other ways the author could have ended the story. Many of these ideas were written down. We returned to the story and I had them find the rhyming words as we read through it again. This time they happily read along with me and were delighted to find the many rhyming words. We went over the rhyming patterns on chart paper: ow, orse, ee, oa, ou. I asked them to see if over the course of the day they couldn't also group and add words under each pattern. The more able were encouraged to check their spelling using a children's dictionary (this is for the advanced children only).

Next I handed out vocabulary word cards of all the animals listed in *Boo Hoo.* Each child received an animal card and we acted out the story. We also used these cards as sequencing cards. (Sequencing is a difficult skill for many first graders and particularly this class. With repeated fun activities, however, they are improving).

We began the 'Me' book today. The book is a very simple one and can vary according to what you would like to put in it. Each page has one typed sentence that the children complete. When all the pages are completed with writing and pictures, they can be stapled together with a fun cover and brought home for posterity. Some ideas for the book would be:

My name is . . . . I am ___years old.

This is my family.

I like to . . .

My good friends are . . .

My favorite color is . . .

My favorite food is . . .

I'm sad when . . .

I'm happy when . . .

I'm frightened when . . .

I'm mad when . . .

I live at . . .

My phone number is . . .

The emergency number is . . .

When I grow up I want to be . . .

I had the children use their posters they have made as a guide to their thoughts. Because of today's lesson, we began with the sad and happy pages, but you could start anywhere and do as many as time will allow.

I would recommend several books being available on feelings and be reading them over the course of the week.

**Additional Thoughts and Ideas:**

The following books and poems can be added in the room to go along with this section:

*Sometimes I Hate School*, by Carol Barkin and Elizabeth James

*The Pain & the Great One*, by Judy Blume

*What A Wimp!* by Carol Carrick

*How Do You Feel?*, by Editors of the Child's World

*Will I Have a Friend*, by Miriam Cohen

*Feelings Between Kids and Grownups*, by Marcia Conta and Maureen Reardon

*I Love My Baby Sister*, by Elaine Edelman

*Fair Weather Friends*, by J. Gantos

*I'm Glad to Be Me*, by P. K. Hallinan

*Bear by Himself*, by Geoffrey Hayes

*Tight Times*, by Barbara Hazen

*I Am Better than You*, by Robert Lopshire

*Seven Kisses in a Row*, by Pat MacLachlan

*Love*, by Betty Miles

*I Like School*, by Michaela Munteau

*Oh, Were They Ever Happy*, by Peter Spie

"Hug O'War", by Shel Silverstein

"Have Fun", by Shel Silverstein

**FAMILY UNIT: Me (Feelings)**
**Lesson 3**

**Skills:** brainstorming; group sharing and writing; understanding the emotions: mad, frightened

**Materials:** opaque projector; chart paper; small Story Box books: *I am Frightened, Fizz and Sputter, I want an Ice Cream!, Grumpy Elephant; The Temper Tantrum Book,* by Edna Preston, *Alexander and the Terrible, Horrible, No Good Very Bad Day,* by Judith Viorst

**Procedure:**

We returned to yesterday's chart on happy and sad, and added another column: mad. I asked what it felt like to be mad and had some of the children show us different ways of being mad. We wrote on the chart ways you can deal with this anger. This seemed particularly important with our class. Sometimes you can understand anger but not know what to do with it. We discussed appropriate and inappropriate ways of dealing with anger.

I then brought out the opaque projector and used this on a screen for some of the smaller Wright books. We read *Grumpy Elephant, Fizz and Sputter, I Want An Ice Cream!* as a group. These are very short. We then discussed ways these people showed their anger, and talked about other ways they could have dealt with it.

Using the projector we then read the book *I am Frightened.* I explained that this is another feeling or emotion that all people have at times and reminded them that they talked about being frightened when they had their bedtime unit. I showed them the book that they had made called *The Scary Bedtime Story* and read through it with them.

Taking a large paper, we brainstormed a story about being mad and wrote down what came out. We revised this as a group and made it into a Big Book.

We used our extra time to work on their 'Me' books.

**Additional Thoughts and Ideas:**

The story may take longer than one block of time. It may be that you will want to use this time to brainstorm ideas and write it at another time. I find these spontaneous stories a wonderful way to promote group dynamics, teach writing skills, and assess where they are academically as well as emotionally. I saw in this lesson that they really did need more work and stories on more appropriate ways to deal with anger.

You could read the story *The Temper Tantrum* by Edna Preston either during this

period or another time in the day. Another good one is *Alexander and the Terrible, Horrible, No Good Very Bad Day*, by Judith Viorst. Kids will benefit from both and it is useful to compare the two books.

**FAMILY UNIT: Me (Feelings)**
**Lesson 4**

**Skills:** Distinguishing between love and hate; clarifying the word 'hate', introducing authors who write about both

**Materials:** *I Hate to go to Bed* and *I Hate to Take a Bath*, by J. Barrett; *Let's Be Enemies*, by Urday; *The Hating Book* and *The Quarreling Book*, by C. Zolotow; *Little Bear*, by Minarik; *The Runaway Bunny*, by M. W. Brown; Big Books *The Red Rose* and *The Sunflower That Went Flop;* any art and writing materials for later open-ended projects

**Procedures:**

We returned to the feelings chart and put in two more columns: love and hate. I had the children try to distinguish the two, writing down different times when they might have felt both. We talked in depth about the word hate and the importance of not overusing it. We read the stories *I Hate to go to Bed* and *I Hate to Take a Bath*, by Judi Barrett. I discussed that in each of these stories, the children seemed to be having a good time even though they said they were not.

I would then recommend reading *Let's Be Enemies* by Urdy and *The Quarreling Book* by Zolotow. Finally, end with Zolotow's *The Hating Book* which depicts a mother always asking 'why' when her daughter says she hates something.

If you have the time read *The Runaway Bunny*, by Margaret Wise Brown, and *Little Bear*, by Minarik, to show love. Have available Shel Silverstein's book *The Giving Tree*. Re-read or show the children the Big Books of *The Sunflower That Went Flop* and *The Red Rose* to also show love.

I encouraged the children to either draw, act out, write, or make puppets about the difference between love and hate.

This lesson was not meant to really be just one lesson. Have these books available and use them with mini-lessons or a couple of longer lessons, or read them over the course of the week. Have available as well all the books on grandparents to reemphasize love. We also read through the Big Book made as a group about their Special Relatives made in a previous lesson. I even encouraged them to add to the books on any of these emotions and feelings.

**FAMILY UNIT: Me (Helping)**
**Lesson 5**

**Skills:** 'ed' rule; 'ay' pattern; cloze pattern; developing project as a group; understanding the concept of 'helping';counting and graphing

**Materials:** *Lazy Mary, Lazy Jack,* by Flora Annie Steele, "Brush Your Hair", *Mrs. Wishy Washy,* own copy of latter, mural paper, various art materials for making Mrs. Wishy Washy, colored pens, additional literature and poems

**Procedure:**

We began the lesson with the book *Lazy Mary* and I had the children sing it through. We talked about why Mary was lazy. Did she have nothing to do? What did she need to do to get up in the morning? What ways did the class help themselves in the morning? These ideas were all written down on chart paper. (If there is time, you may want to read the fable *Lazy Jack,* by Flora Annie Steele.) We sang the song "Brush Your Hair" using "Jingle Bells" as the melody.

Next I showed them the Big Book *Mrs. Wishy Washy.* We looked at the cover. Did she look lazy? Why? What did they think the title meant? I explained that she had work to do, and that we were going to read the story to find out. After the story I asked the children what ways they helped out at home and wrote their answers on chart paper.

We returned to the story and re-read it as a group. I reviewed the 'ed' rule with them using the Emily Jane poster made on 'ed' rule. We examined *Mrs. Wishy Washy* to see if they could find any 'ed' words, and wrote them down on the poster. I then introduced 'ay' and encouraged them to discover what 'ay' words were in *Mrs. Wishy Washy.*

Before class I had made another version of *Mrs. Wishy Washy* leaving out the animals to wash. I showed this to the class and as we read through it, we added the animals of their choosing. We then broke into groups and illustrated the book with its new version.

The day before I had outlined Betty Searle, one of our custodians. She was going to be the model for Mrs. Wishy Washy. I hung it on the wall in time for this lesson and explained that this was Mrs. Wishy Washy, but that they needed to make her clothes and face. I told them that there would be a vote in the school to guess who their Mrs. Wishy Washy really was. We then went to the classes encouraging them to come in and see her and cast their vote. As with the Hungry Giant, we had the third grade chart out the results. They also made a big poster of who Mrs. Wishy Washy

really was.

Those that chose not to help with Mrs. Wishy Washy read books or worked on their 'Me' books.

**Additional Thoughts and Ideas:**

I would have liked to have made a final chart of all the ways that the class helps out at home. This lesson was great fun, and it was not all done on this day. The voting and charts took a couple of days.

The following poems by Shel Silverstein can be made up in chart form and hung in the class and read during the week:

"The Dirtiest Man in the World"

"Helping"

"Sarah Cynthia Sylvia Stout would Not Take The Garbage Out"

"Against Idleness" - Anon

A good idea would be to read the small Story Box story *Who's Going to Lick the Bowl?* followed by the story *Little Red Hen* to reinforce the importance of helping and working toward a common goal.

## REFLECTIONS AND AFTERTHOUGHTS
## AS SEEN THROUGH THE AFRICAN FOLK TALE

The previous lessons did not constitute all the lessons I did all year with the students. For instance, there was a nursery rhyme unit at the beginning of the year, a Thanksgiving unit that involved a play put on by the children about Squanto, and an entire Christmas unit that also included a play in both first grades of *The Night Before Christmas*. Also at the end of the ME: Helping Unit, I did a short couple of lessons on Manners.

As to the latter, we read the Big Books *It Came to Tea, Yes Ma'am, The Monsters' Party,* and *At the Movies* for manners followed by the 1930's version of Munro Leaf's book *Manners Can be Fun* (which was a riot). The kids then made a hilarious Big Book called "Our Manners Book". I had even thought that a fun (culminating) activity would be to have our mothers in for tea and cookies, showing them our finest "manners".

By the end of the year, I had been through many of the Big Books and many more of the smaller Story Box books. I had kept one of my favorite Big Books, *The Bird-woman of Hatupatu,* for last because it was special and on a harder reading level.

I had not expected to use this in these lessons for you because it involved the use of only one Big Book. In retrospect I would like to share some aspects of it with you, not only because I felt the unit worked out well, but also because it exemplifies what we really are trying to do: take Big Books and develop literature and skill units around them through the reading and writing process. In essence, we need not be tied to Big Books. Many Big Books are wonderful because the language is rich, predictable, rhythmical and the print is large. We can make many other good books large through the use of an opaque projector or by making them by hand ourselves. And we can and should read books that are rich in language and thought.

Many African tales abound in the sounds of language while perking our imaginations and developing concept formation. Most also have a repetitive and predictable refrain similar to Big Books. Therefore, it seemed a natural to take off from *The Bird-woman of Hatupatu* and go into the many tales of the African people.

African tales are frequently "Pourquoi Stories" or stories that explain certain traits of animals and how things came to be. The Africans seem to be masters at this and we took advantage of many of these stories, including some from other countries.

We read many of the "Pourquoi" stories and even worked at making some up ourselves. With ample time I would have liked to have encouraged our own Big Book of "Pourquoi" stories. *The Elephant's Child* in particular was excellent because we had bought it with a tape that Jack Nicholson had narrated.

We also spent time looking at how the illustrators used color and shape to depict

Africa and compared this with more conventional illustrations. Gerald McDermott's and Verna Aardema's illustrations are excellent for this.

After reading many of these tales we found one that we all loved: *Who's in Rabbit's House,* by Verna Aardema. It is a fun tale about a rabbit who can't get into her home because of a strange creature called "The Long One". After a tremendous ordeal, the wit of a frog gets the creature out which is "only a caterpillar".

We decided to make a play out of it similar to the one put on in the story. The children made masks of their animal characters from heavy paper plates on paint stirring sticks. We made a large Big Book with the narrative in it, background scenery, and brought in props from home. We finally put on a wonderful production for parents and students using readers and animal characters. The children were immensely proud of themselves and their new knowledge of African literature.

So many of the characters in African tales and other fine folklore use the theme of 'cunning wit'. It is this wit that is able to outsmart the most formidable foe and bring victory to its heroes. It is through this wit that they are able to control their seemingly unbeatable situation.

In many ways, this is what happens with our students. While the processes of reading and writing often seem overwhelming to the beginning reader and writer, they too develop their own wit via the reading/writing strategies we model for them.

Through these strategies they will learn to 'read like a writer' and 'write like a reader'. To be able to do so, children will need to look at the language of the text for both its meaning and structural make-up. They will need to compare different forms of literature and discuss them. They will need to ask why an author wrote like he did and what the result does for him as the reader.

They may want and need to take a turn trying out a certain style or content in their own writing. In this way their reading takes on new meaning and their writing owns a new direction. Even by looking at illustrators they can come to see the many choices an illustrator has and examine why he has made the decisions he has.

Literature helps us to learn about choices and making choices. Good readers and writers have control over their reading and writing because they have learned that they have choices with the strategies that they know. When they learn them in the context of whole language, they learn that strategies can be flexible and adapted to the task at hand. They can choose to use 'their reading wit' to help them understand the writer/reader in themselves and in others. Our role is to show them the strategies within the context of their task.

The following African Tales can be incorporated into your unit:

*Behind the Back of the Mountain,* by Verna Aardema

*Bringing the Rain to Kapiti Plain,* by Verna Aardema

*Oh! Kofo! How Could You!*, by Verna Aardema
*The Na of Wa*, by Verna Aardema
*Tshindo and Other African Folktales*, by Verna Aardema
*Who's in Rabbit's House?*, by Verna Aardema
*Wiley and the Hairy Man*, by Molly Bang
*The Cat's Purr*, by Ashley Bryan
*The Third Gift*, by Jan Carew
*When the Stones Were Soft*, by Harold Courlander
*Brothers to the Wind*, by Diane and Leo Dillon
*Children of the Sun*, by Diane and Leo Dillon
*The Long Grass Whispers*, by Geraldine Elliott
*Why the Bear is Stumpy-tailed*, by Fujikawa
*Why Evergreens Keep Their Leaves*, by Fujikawa
*A Story, A Story*, by Gail Haley
*The Elephant's Child*, by Rudyard Kipling
*How the Rhinoceros Got His Skin*, by Rudyard Kipling
*Crocodile and Hen*, by Joan Lexau
*Anansi the Spider*, by Gerald McDermott
*The Magic Tree*, by Gerald McDermott
*Abiyoyo*, by Pete Seeger
*Why the Sun Was Late*, by Jerome Snyder
*Why Dogs Live With Men*
*How the Armadillo Came to Be*
*The Cow-Tail Switch and Other West African Stories*

Manners Books:

*Clifford's Manners*, by Norman Bridwell
*Mind Your Manners*, by Hafner
*Manners Can Be Fun*, by Munro Leaf

# APPENDIX

## APPENDIX

### Resources

The following themes emerged during the course of our year:

Bedtime
Monsters and Giants
Cities and Town/Our Town
Houses
Our Home
Our Families
Special Relatives
Ourselves: Feelings, Responsibility, Helping, Manners, Safety
African Folk Tales
Space
Rhyming
Weather

The following Wright Co. Big Books were used for our units this year:

BEDTIME:

*Lazy Mary*
*Hairy Bear*
*One Cold Wet Night*
*The Farm Concert*
*Night-Time*
*Sing-A-Song*
*The Ghost*
*The Haunted House*
*The Night Train*
*Sleeping Out*

MONSTERS AND GIANTS:

*The Haunted House*
*The Ghost*
*In a Dark Dark Wood*
*The Hungry Giant*
*Meanies*
*Monster Sandwich*
*It Came to Tea*
*If You Meet a Dragon*
*Danger*
*The Monster Party*
*The Jigaree*

HOUSES:

*The House That Jack Built*
*The Tree House*
*Houses*
*My Home*
*Who Lives Here?*

*The Haunted House*
*Little Pig*

TOWNS/CITIES:

*To Town*
*Block City*

FAMILY:

*I Know An Old Lady*
*Grandpa, Grandpa*
*The Sunflower That Went Flop*
*The Red Rose*
*Itchy Witch*
*Three Little Ducks*
*Sing A Song*
*Who Will Be My Mother*
*Little Brother*

OURSELVES/ME:

*Emily Jane*
*Boo Hoo*
*The Red Rose*
*The Sunflower That Went Flop*
*Lazy Mary*
*Mrs. Wishy Washy*
*Who's Going to Lick The Bowl*
*I am Frightened*
*Fizz and Sputter*
*I Want An Ice Cream!*
*Grumpy Elephant*
*Going to School*
*Come With Me*
*Lost*
*What A Mess!*
*Look For Me*
*The Scientist*

MANNERS:

*At the Movies*
*Monster Party*
*Yes Ma'am*

WEATHER:

*Stormy Weather*
*Whoosh*

RHYMING:

*Obadiah*
*Poor Old Polly*

AFRICAN FOLK TALES:

*The Birdwoman of Hatupatu*

* * * * *

The following poems, songs, and books were found at various libraries and bookstores. Other titles were searched through such books as Judy Freeman's *Books Kids will Sit Still For,* Jim Trelease's book, *The Readalong Handbook,* and *Children's Literature in the Elementary School,* by Charlotte Huck. See the bibliography for other excellent resources. You would not need all the books, poems, or songs listed. The list is meant merely as a resource for you.

## POEMS AND SONGS

Poems and songs are a great addition to any whole language class. They can be written on chart paper so that everyone can follow along. A fun activity is to take a song, poem, or predictable book and change various nouns and verbs to make up your own. Often this brings gales of laughter and new words to their vocabulary. It is also an excellent tool in developing concepts, thereby helping children to learn basic classification skills.

The following poems and songs seemed appropriate for many of these themes. Many of the poems can be found in Shel Silverstein's *Where the Sidewalk Ends* or *A Light in the Attic, The Random House Book of Poetry for Children,* by Jack Prelutsky, *A Child's Treasury of Poems,* by Mark Daniel, *The Baby's Bedtime Book,* by Kay Chorao and *The Real Mother Goose,* by Rand McNally. See the Bibliography for other excellent titles.

POEMS: BEDTIME:

"House Noises" - Anon
"Star Light, Star Bright" - Anon
"Wynken, Blynken, and Nod", by Eugene Field
"That's That", by Florence Heide
"Lazy Witch", by Myra Livingston
"The Plumpuppets", by Chris Morley
"Waking", by Lillian Moore

"Frozen Dream", by Shel Silverstein
"Mrs. McTwitter", by Shel Silverstein
"Bed In Summer", by Robert Louis Stevenson
"The Star", by Jane Taylor

POEMS: GIANTS/MONSTERS:

"Where Goblins Dwell" - Anon
"Three Ghostesses" - Anon
"Song of the Ogres", by W. H. Auden
"Ghosts", by Harry Behn
"Colonel Fazackerley", by Charles Causley
"Me and My Giant", by Shel Silverstein
"Paul Bunyan", by Shel Silverstein
"Monsters I've Met", by Shel Silverstein

POEMS: HOUSES:

"House Noises" - Anon
"Home! You're Where It's Warm Inside" - Anon
"Song for a Little House", by C. Morley
"Our House", by Dorothy Thompson
"Tree House", by Shel Silverstein
"Enter This House", by Shel Silverstein

POEMS: FAMILIES:

"Girls and Boys Come Out to Play - Anon
"We Thank Thee" - Anon
"Lil' Brother", by Karama Fufuka
"Bringing Up Babies", by Roy Fuller
"Little Sister" - Ezra Jack Keats
"Help!", by X. J. Kennedy
"Where Did You Come From?", by George MacDonald
"Two People", by Eve Merriam
"My Brother", by Marci Ridlon
"I'm Alone in the Evening", by Michael Rosen
"Good and Bad Children", by Robert Louis Stevenson
"Some Things Don't Make Any Sense at All", by Judith Viorst
"Mother Doesn't Want a Dog", by Judith Viorst
"My Little Sister", by William Wise

POEMS: ME: FEELINGS:

"Everybody Says", by Dorothy Aldis
"I'm Glad to be Me", by P. K. Hallinan
"Stupid Old Myself", by Russell Hoban
"Have Fun", by Shel Silverstein
"Hug O'War", by Shel Silverstein
"The Land of Happy", by Shel Silverstein
"Oh, Were They ever Happy", by Peter Spie

POEMS: ME/HELPING:

"Against Idleness" - Anon
"Brush Your Hair" - Anon
"The Dirtiest Man in the World", by Shel Silverstein
"Helping", by Shel Silverstein
"Sarah Cynthia Stout Would Not Take the Garbage Out", by Shel Silverstein

POEMS: SPACE:

"Moon - Catchin Net", by Shel Silverstein
"The Planet of Mars", by Shel Silverstein

POEMS: WEATHER:

"The Wind and Rain", by Richard Lewis

SONGS WE LEARNED:

Aiken Drum
Alice
Apples and Bananas
Barges
Did You Feed My Cow
The Garden Song
Growing
Hi, Ho The Rattlin' Man
I Love the Mountains
I Know an Old Lady
Let It Be
Merry Mack
Peanut Butter Jelly
Sing A Song

SONGS WE WANT TO LEARN:

A Place in the Choir
As I Walked Through London City
City of New Orleans
Court of King Karackticus
Grandma's Feather Bed
Jelly
Marvelous Toy
The Ship Titanic
Simple Gifts
The Wark of the Weavers
What A Happy Day
You Can't Make a Turtle Come Out

## NURSERY RHYMES FOR ALL THEMES

Rhymes are wonderful for whole language activities and can easily be written on large chart paper. Here are some that go well with these themes:

Bedtime
Come, Let's Go to Bed
Come Out to Play
Hush-A-Bye
Just Like Me
The Man In the Moon
The Man In Our Town
Mary, Mary Quite Contrary
March Winds
My Love
Myself
Old Mother Hubbard
Old Woman, Old Woman
The Old Man
One, He Loves Me
The Quarrel
Rain
Sleep, Baby Sleep
There Was An Old Woman
Wee Willie Winkie
When Jenny Wren Was Young
The Winds
Why May Not I Love Johnny

## TRADE BOOKS: LITERATURE

The following trade books are excellent resources for the themes outlined. In addition to the library and bookstore, there are some excellent anthologies in the bibliography. Some of the best are: *The World Treasury of Children's Literature,* Vols. I and II, by Clifton Fadiman, and *The Illustrated Treasury of Children's Literature,* by Margaret Martignoni.

Good literature is invaluable in the classroom for reading, language, social, and concept development. You will not be able to read every title, of course, but I kept as many as I could on display during each theme so that students and teachers alike could look them over and read them.

BEDTIME:

*I Hate to go to Bed,* by Judi Barrett
*Papa, Please Get the Moon For Me,* by Eric Carle
*Franklin In the Dark,* by P. Bourgeois and B. Clark
*Who's Afraid of the Dark,* by Crosby Bonsall

*Goodnight Moon*, by Margaret Wise Brown
*The Sleepy Little Lion*, by M. W. Brown
*The Angel and the Soldier Boy*, by Peter Collington
*Sometimes It Scares Me*, by J. Conaway
*When You Wish Upon a Star*, by Alexandra Day
*In the Middle of the Night*, by A. Fisher
*Moonbeam on a Cat's Ear*, by Marie Louise Gay
*When I'm Sleepy*, by Jane R. Howard
*There's a Monster Under My Bed*, by James Howe
*Owl Went to Sleep*, by Pat Hutchins
*What Are You Scared of?*, by H. Larsen
*Pooh's Bedtime Book by A. A. Milne*
*Lullabies for Little Dreamers*, by Kevin Roth
*Golden Slumbers - Lullabies from Near and Far*, by Pete Seeger and Oscar Brand
*Where the Wild Things Are*, by M. Sendak
*Nighty Night Nancy*, by Chick Smith
*What's Under My Bed*, by James Stevenson
*Ira Sleeps Over*, by Waber
*Night Story*, by Nancy Willard
*The Napping House*, by Audrey Wood

MONSTERS/GIANTS:

*Jack and the Beanstalk*, by Hans Christian Andersen
*Aminals*, by Lorna Balian
*There's A Monster Eating My House*, by Art Cumings
*Simon's Book*, by Henrik Drescher
*There's A Nightmare in My Closet*, by Mercer Mayer
*Cyrus the Unsinkable Sea Serpent*, by Bill Peet (and other Bill Peet Stories)
*Peter and the Wolf*, by Sergei Prokofiev
*Jack and the Beanstalk* (in verse), by Beatrice de Regniers
*Where the Wild Things Are*, by Sendak
*Paul Bunyan*
*Three Billy Goats Gruff*

HOUSES:

*Martha's Vineyard Coloring Book*, by Marietta Cleaby
*Houses From the Sea*, by Alice Goudey
*A House is a House for Me*, by Mary Ann Hoberman
*The Story of the Three Pigs*, by Joseph Jacobs
*A Very Special House*, by Ruth Krauss
*Come Over to My House*, by Theo Le Sieg
*The Castle Builder*, by Dennis Nolan
*The Big Orange Splot*, by Manus Pinkwater
*Haunted House*, by Jan Pienkowski
*Building A House*, by Ken Robbins
*In Our House*, by Anne Rockwell
*My Kitchen*, by H. Rockwell
*Pete's House*, by Harriet Sobol

FAMILIES:

*Today We Are Brother and Sister*, by Arnold Adoff
*MA nDA LA*, by Arnold Adoff
*Nobody Asked If I Wanted a Baby Sister*, by Alexander
*The Two of Them*, by Aliki
*The Pain and the Great One*, by Judy Blume
*Poinsettia and Her Family*, by Felicia Bond
*Aunt Nina and Her Nephews and Nieces*, by Franz Brandenberg
*The Runaway Bunny*, by M. W. Brown
*Swiss Family Robinson*, by Walt Disney
*Zeek Silver Moon*, by Amy Ehrlich
*Titch*, by Pat Hutchins
*Peter's Chair*, by Ezra Jack Keats
*The Beach Before Breakfast*, by Amy Kumin
*Emily and the Kluncky Baby and the Next-door Dog*, by Joan Lexau
*Make Way for Ducklings*, by McCloskey
*Fix-it*, by David McPhail
*All Kinds of Families*, by Norma Simon
*A Father Like That*, by Charlotte Zolotow

GRANDPARENTS:

*The Two of Them*, by Aliki
*Grandmother*, by Jeannie Baker
*Grandfather and I*, by Helen Buckley
*The Stubborn Old Woman*, by C. R. Bulla
*Miss Rumphius*, by Barbara Cooney
*Marianne's Grandmother*, by Betina Egger
*Grandpa's Slide Show*, by Harness
*Grandparent's Houses*, by Lillian Hoban
*At Grandma and Grandpa's House*, by Ruth Hooker
*Tales of a Gambling Grandma*, by Dayal Khalsa
*I Go With My Family to Grandma's*, by Riki Levinson
*One Summer at Grandfather's House*, by Montaufier
*My Grandson Lew*, by Charlotte Zolotow

MOTHERS:

While I did not specifically do mothers, the *Story Box: Stage 1* from Wright Co. suggests the following books on mothers which would be a nice adjunct to the family unit.

*The Terrible Thing That Happened At Our House*, by M. Blaine and J. Wallner
*All Kinds of Mothers*, by C. Bronstone and M. Brofsky
*Are You My Mother*, by P. D. Eastman
*I Wish Laura's Mummy Was My Mummy*, by B. Power and M. Hafner
*Mothers Can Do Anything*, by L. Lasker
*The Way Mothers Are*, by M. Schlein and J. Lasker
*I Love My Mother*, by P. Zihndel and J. Melo

ME/FEELINGS:

*Sometimes I Hate School*, by Carol Barkin and Elizabeth James
*I Hate to Go to Bed*, by J. Barrett

*I Hate to Take a Bath*, by J. Barrett
*Guess Who My Favorite Person Is*, by Byrd Baylor
*The Pain and the Great One*, by Judy Blume
*And I Mean it Stanley*, by Crosby Bonsall
*The Runaway Bunny*, by M. W. Brown
*What a Wimp!*, by Carol Carrick
*How Do You Feel?*, by Ed. Child World
*Will I have a Friend?*, by Miriam Cohen
*Feelings Between Kids and Grownups*, by Marcia Conta and Maureen Reardon
*I Love My Baby Sister*, by Elaine Edelman
*Fair Weather Friends*, by J. Gantos
*I'm Glad to Be Me*, by P. K. Hallinan
*Bear By Himself*, by Geoffrey Hayes
*Tight Times*, by Barbara Hazen
*You'll Soon Grow into Them Titch*, by Pat Hutchins
*Peter's Chair*, by Ezra Jack Keats
*Little Love Story*, by Fernando Kahn
*I Am Better Than You!*, by Robert Lopshire
*The Temper Tantrum Book*, by Edna Preston
*Seven Kisses in a Row*, by Pat MacLachlan
*Love*, by Betty Miles
*Little Bear*, by Else Minarik
*No Fighting, No Biting!*, by Else Minarik
*I Like School*, by Michaela Munteau
*The Giving Tree*, by Shel Silverstein
*Alexander and the Terrible, Horrible, No Good Very Bad Day*, by Judith Viorst
*The Hating Book*, by Charlotte Zolotow
*The Quarreling Book, by C. Zolotow*

*ME/HELPING:*

*The Value of Responsibility*, by Ralph Bunch
*Mind Your Manners, by Marylin Hafner*
*Perfect Pigs*, by Marc Brown and Stephen Krensky
*Manners Can be Fun, by Munro Leaf*
*Lazy Jack*, by Flora Annie Steele
*Little Red Hen*

ME/SAFETY:

*Dinosaurs, BEWARE! (A Safety Guide)*, by Marc Brown and Stephen Kensky
*Safety Can be Fun*, by Munro Leaf
*Bicycle Safety*, by Sally McNulty

AFRICAN FOLK TALES:

*Behind the Back of the Mountain*, by Verna Aardema
*Bringing the Rain to Kapiti Plain*, by Verna Aardema
*Oh! Kofo! How Could You!*, by Verna Aardema
*The Na of Wa*, by Verna Aardema
*Tshindo and Other African Folktales*, by Verna Aardema
*Who's in Rabbit's House?*, by Verna Aardema
*Why Mosquitos Buzz in People's Ears*, by Verna Aardema

*Wiley and the Hairy Man*, by Molly Bang
*The Cat's Purr*, by Ashley Bryan
*The Third Gift*, by Jan Carew
*When the Stones Were Soft*, by Harold Courlander
*Brothers to the Wind*, by Diane and Leo Dillon
*Children of the Sun*, by Diane and Leo Dillon
*The Long Grass Whispers*, by Geraldine Elliott
*Why the Bear is Stumpy-tailed*, by Fujikawa
*Why Evergreens Keep Their Leaves*, by Fujikawa
*A Story, A Story*, by Gail Haley
*The Elephant's Child*, by Rudyard Kipling
*How the Rhinoceros Got His Skin*, by Rudyard Kipling
*Crocodile and Hen*, by Joan Lexau
*Anansi the Spider*, by Gerald McDermott
*Abiyoyo*, by Pete Seeger
*Why The Sun Was Late*, by Jerome Snyder

SPACE:

*Is There Life in Outer Space*, by Franklin M. Bradley
*Lemon Moon*, by Kay Chorao
*The Moon*, by Seymour Simon
*Regards to the Man in the Moon*
*The Pirate Who Tried to Capture the Moon*

WEATHER:

*What the Wind Told*, by Betty Boe Gehold
*Wind, Sand, and Sky*, by Rebecca Caudill

**POSSIBLE BIG BOOK MATERIAL**

**(Not commercially available)**

*The Little Red Hen,* Galdone, Pub.: H.M. - Clarion

*Over in the Meadow,* E. J. Keats, Pub.: Scholastic

*Dear Zoo,* R. Campbell

*A Hunting We Will Go,* J. Langstaff, Pub.: Atheneum

*Sam, Who Never Forgets,* E. Rice, Puffin

*The Fat Cat,* folktale, Pub.: Scholastic

*The Carrot Seed,* Krauss, Pub.: Harper & Row

*The Happy Egg,* Krauss, Pub.: Scholastic

*The Snowy Day,* E. J. Keats, Pub.: Puffin Penguin

*The Teeny Tiny Woman,* Galdone, Pub.: H.M. - Clarion

*The Very Hungry Caterpillar,* Carle, Pub.: Putnam

*The Mitten*

*Goodnight Moon,* M. W. Brown, Pub.: Harper and Row

*Noisy Nora,* R. Wells, Pub.: Dial

*The Three Billy Goats Gruff,* Dassent, Pub.: Harcourt Brace

*Mr. Gumpy's Motorcar,* Burningham, Pub.: Crowell

*Frederick,* Leonni, Pub.: Pantheon

*Swimmy,* Leonni, Pub.: Pantheon

*The Marvelous Mud Washing Machine,* Bill Martin, Holt

*This Old Man*

*Let's Be Enemies*

*Where the Wild Things Are,* Sendak, Pub.: Harper & Row

*Chicken South with Rice,* Sendak, Pub.: Harper & Row

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